

FUN IN FOUR NEW PLAYS.

A FIFTH PIECE LAST NIGHT WAS DRAMATICALLY REHEARSED.

"Too Much Johnson," "The Flamingo," "Rush City," "Jackets," and "The Manxman" are the principal actors appearing in them. They are William Gillette, William F. Barry, Louise Barrett, and Wilson Barrett.

Laughter was plentiful at the Standard Theatre, last evening, from snicker to snigger. "Too Much Johnson" was the provocative. The laughing matter was a farce called "Too Much Johnson," an American version of "Plantation Tomatoes," a vaudeville piece played in Paris several years ago. Alterations had been made in the original work, aside from the transposition, in order to turn some of the characters into New York types. The story and its comic development remained unchanged in an essential particular. As in Parisian farces over and over again, this one had a liar for its principal personage, and, as many a time before, he was a husband with an escapee, his wife and mother-in-law being the principal persons led to. It would seem that the farce would squeeze any more juice from that orange, but the French playwrights are adept at getting fresh flavor out of old fruit, and here is another case of just that thing being done with success. The man whose falsehoods overwhelm him with ludicrous troubles begins by telling his family that he is going to the sugar plantation. The laughing matter is that he has bought, while in the city, to take an outing with another man's wife at a summer watering place. His own wife and mother-in-law insist upon accompanying him, and so he is compelled to really make the ocean trip with them. On shipboard he encounters the vengeance-seeking husband of the woman with whom he has been flirting and has to disguise himself. The incidents of the voyage are variously singular. In Cuba he pretends to be the owner of a plantation belonging to somebody else, and there his mendacity leads to a new and profuse lot of complications. Very ingeniously invented and arranged by the author.

William Gillette had rewritten this play in English, doing no damage to the matter as he found it, and touching it improvingly here and there for presentation to American audiences. He had made the Ananias over into a Wall Street man with imperturbable audacity as his chief characteristic. The play, as Mr. Gillette himself assumes, his task in the play was easy, because he had to merely remain cool and calm while others were turbulent around him. Having taken his own measure with shrewd judgement, and shaped the part to fit his own proportions, he was naturally happy in the performance. Neither he nor his playmates, who were well equipped for a moment from perfect seriousness in all the absurdities of the play. What was irresistibly laughable to the audience was sober earnestness to the performers on the stage. The potency of the fun lay largely in that, as if the play were delivered in a straight tone, as though it were the next thing to tragedy, it was thereby made different and artistically better than if it had been played in a straight tone. The success of the play was due to the merit of the merit. The second act was funnier than the first, and the third was still more jolly. The first act was a comedy of the first class, and included Ralph Devereux, Maud Hallowell, Kate, and Charles J. Bell, Marie Greenwood, and Miller Kent, and Samuel Reed.

A farce of the proportions class, to be pronounced an entire success, and a comedy of dramatic laws, entertained a congenial audience thoroughly at the Columbus Theatre last evening. This piece was American, from the first word written by its author to the last word spoken by its actors. It was entitled "Rush City," Joe Heege was its maker, and its subject matter was the establishment of a new home territory. In the first place, the attempt of Mr. Heege was to turn out what he denominated a "farce comedy," meaning a comedy with an inclination to be a farce, and in that form it was tried in Brooklyn last season. This success it had, it was a scant entertainment, and need not be called a farce, but it was a comedy, making it, in the current nomenclature of the stage, a "farce comedy." The process suggested was adopted, and so "Rush City," as given in Harlem, was an amusing conglomeration of farce and variety show.

Marie Vannoli, who has been singing at the Imperial Music Hall, has been discharged. Manager Kraus says she has broken her contract, and he has no more to say about her. She has said, to illness.

THE DEBUTANTES' CLASS.

To Have Their First Dance of the Season at Sherry's on Friday.

The Friday Evening Dancing Club will hold its first meeting at Sherry's on Friday evening. The dancing circle has been enlarged, and the debutantes' class, as nearly all the young ladies who will make their first bow to society this season are enrolled in the membership. The class has 250 members, a number just sufficient to fill a large ballroom without crowding any of the dancers.

ENGAGEMENTS.

Miss Edna Teft to marry a brother of her sister's husband.

Announcement has been made of the engagement of Miss Edna Teft, daughter of William E. Teft of Teft, Weller & Co., to William Slayback, son of John B. Slayback, who is connected with the banking house of John Bloodgood & Co. The sister of the fiancée, Miss Jessie A. Teft, is married to Mr. Henry Slayback, a partner in the firm of Slayback, Weller & Co., and is a senior at Columbia College.

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GOODWIN WAS CURIOUS.

HE WANTED TO KNOW WHAT ROBSON'S PLAY WAS ABOUT.

Went On the Stage in His Utter During the First Act to Make Inquiry. But Was Mysteriously Withdrawn by the Audience. He Was "Killed."

CHICAGO, Nov. 26.—Stuart Robson's company gave their first performance of Buckstone's old comedy, "Leap Year; or, the Ladies' Privilege," at the Chicago Opera House last night. Just a moment before the curtain was to rise on the first act there came on the stage from the left a man wearing a long checked ulster and carrying a derby hat in his hand. His reddish-blond hair was rumpled, and that part of his face not concealed by the collar was in a cherry flush. Miss Grace Franklin, who played the part of Mrs. Flower, saw him and said "O-h-h-h!" as if frightened. The others did not notice him, but he came nearly to the center of the stage, where he made a slow waving gesture with his derby hat and said:

"Excuse me, ladies, but what is all this play about?"

The comedy came to a dead stop, and the play seemed blankly at the blond man, who stood stuck out above the checked ulster. The audience was very quiet, but in a puzzled way he began to perceive that the newcomer didn't belong in the piece. Mr. Robson was the first to recover himself.

"Who are you?" he asked rather sharply, as he advanced toward the blond man wrapped in the ulster.

"How are you, Mr. Robson?" said the short man, extending his hand. Mr. Robson seemed to suddenly recognize his visitor.

"Why, Mr. Goodwin, how are you?" he said, and he shook hands. Ladies and gentlemen, Mr. Goodwin, who is a very short man, with a very short bow, there were gasps of astonishment and prolonged "O-h-h-h's" from all parts of the house.

"Now get off," said Mr. Robson, as he completed the introduction. He turned Mr. Goodwin, who was standing with his back to the stage, toward the audience, and he said:

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Colored Dress Goods.

Henrietta, 60 cts., per yard.

Wool Serge, 50 cts., per yard.

Wool Serge, 35 cts., per yard.

Wool Serge, 50c., 75c., & \$1.00. yd.

Lord & Taylor.

Broadway & 4th St.

Brewer and Elliott may shoot.

Jake Brewer looking for a match with the Kansas City Crack.

As two of the best professional wing shots in the world, John L. Brewer of this city and J. A. R. Elliott of Kansas City, are now in town, they have agreed to have a match for \$100 a side.

The match will be played on the 27th inst. at the Hotel Broadway, New York City.

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